MUSIC - UNIVERSITY OF TORONTO
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Flotow, Friedrich von
[Alessandro Stradella.
Overture]
Alessandro Stradella

M
1004
F646A4
1923

PHILHARMONIA
PARTITUREN • SCORES • PARTITIONS

FLOTOW

ALESSANDRO STRADELLA

OUVERTURE

No. 42
WIENER PHILHARMONISCHER VERLAG

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A. Weger sculp.

PHILHARMONIA
PARTITUREN · SCORES · PARTITIONS

FRIEDRICH v. FLOTOW

ALESSANDRO STRADELLA

OUVERTURE

No. 42

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1923

Alessandro Stradella, 1843 bis 1844 geschrieben und am 30. Dezember 1844 in Hamburg zum ersten Male aufgeführt, war Flotows erster großer Bühnenerfolg — und dieser Erfolg ist dem Werke, bei der bescheidenen Zahl der zur Verfügung stehenden guten deutschen Spielopern, bis heute treu geblieben. Die Ouvertüre, der Form und dem Geist nach von der französischen Opéra Comique beeinflußt, bringt Melodien der Oper in leicht geschürzter Folge.

Im Original sind bis T. 58 das 1. und 4. Horn in D-, das 2. in G-, das 3. in A-Stimmung notiert; der bequemeren Uebersicht halber wurden in der vorliegenden Ausgabe alle Hörner nach D transponiert.

»Alessandro Stradella«, composed in 1843—1844, and first performed at Hamburg on December 30, 1844, was Flotow's first opera to achieve a really great stage success. This success has been a lasting one, which may be due to some extent to the very limited number of good German comic operas in existence. The overture, influenced by the French opéra comique both in form and mood, contains promiscuous quotations of melodies from the opera.

In the original score, up to and including bar 58, the first and fourth horns are written for in D, the second and third in G and A, respectively. To facilitate reading, the present edition uniformly adopts the D tuning for all four horns.

Alessandro Stradella, composé pendant les années 1843—44, a été donné pour la première fois à Hambourg le 30 décembre 1844 et fut le premier grand succès scènique de Flotow. Ce succès est resté fidèle à l'oeuvre, peut-être parce qu'il n'existe en Allemagne qu'un nombre modeste des opéras comiques. Influencée dans sa forme et son esprit par l'opéra comique français, l'ouverture nous apporte une suite aimable des mélodies de l'opéra.

Dans la partition originale on trouve jusqu'à mésure 58 des différentes notations des cors (1ier et 4ième cor en ré, 2ième en sol, 3ième en la) ce qui fut changé dans notre édition pour faciliter la lecture, de sorte que tous les cors sont notés en ré.

*

FORMÜBERSICHT

Ouvertüren-(Sonaten-)form ohne Durchführung

	Takt
Einleitung	1— 63
Exposition	64—141
Hauptsatz und Überleitung	64—118
Seitensatz	119—141
Modulierender Übergang	142—183
Reprise	184—262
Koda	263—294

SYNOPSIS OF FORM

Overture-(Sonata-) form without a development

	Bar
Introduction	1— 63
Exposition	64—141
Principal section and intermediate passage	64—118
Subsidiary section	119—141
Modulating intermediate passage	142—183
Recapitulation	184—262
Coda	263—294

RÉSUMÉ DE LA FORME

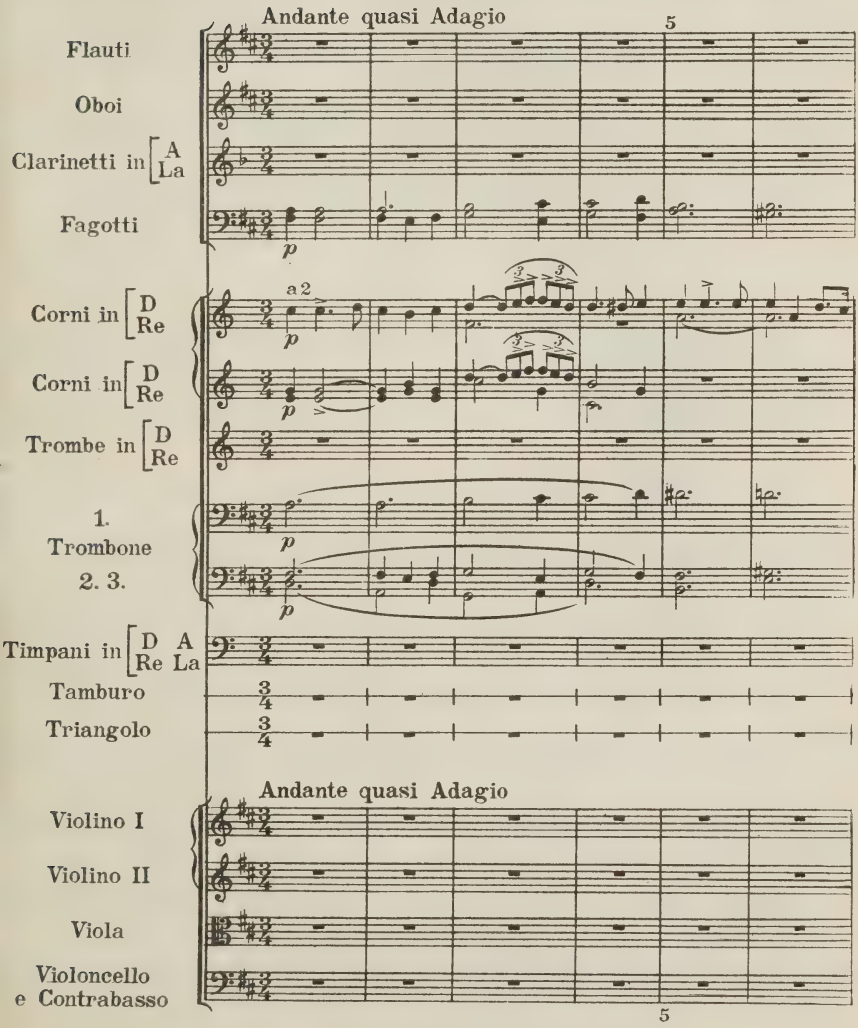
Forme de l'ouverture (Sonate) sans développement

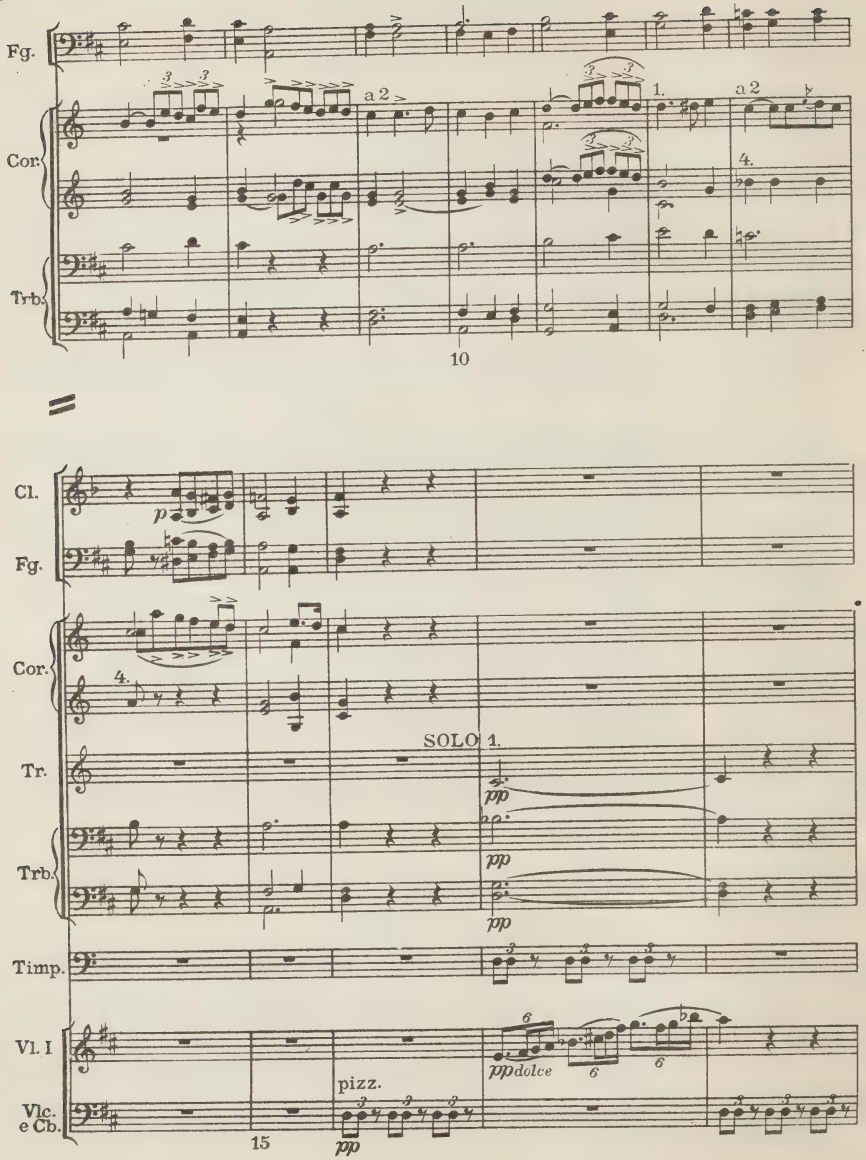
	Mesure
Introduction	1— 63
Exposition	64—141
Thème principal et transition	64—118
Thème secondaire	119—141
Période intermédiaire avec modulations	142—183
Reprise	184—262
Coda	263—294

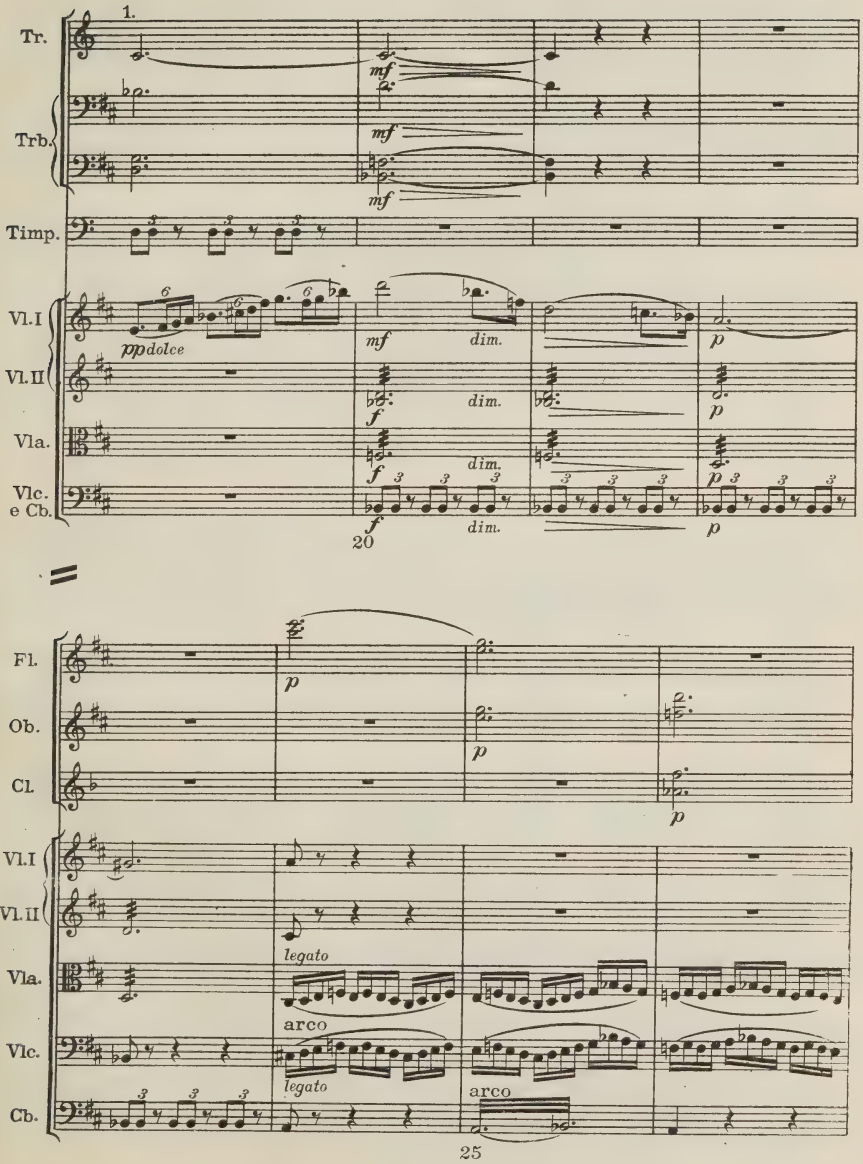
ALESSANDRO STRADELLA

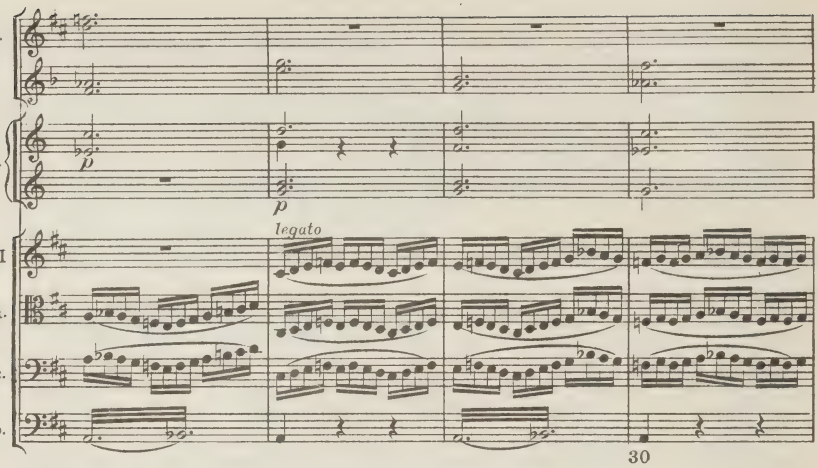
OUVERTURE

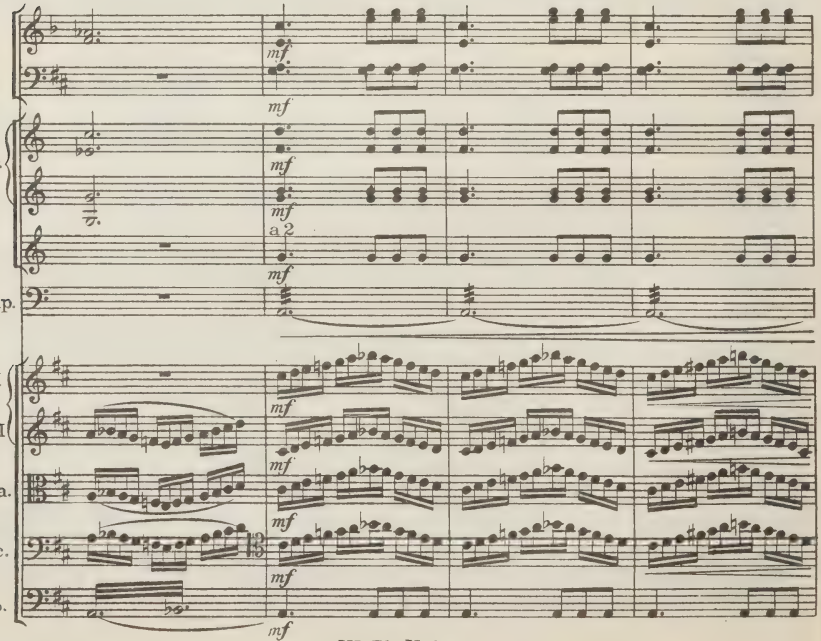
Friedrich von Flotow
(1812 - 1883)

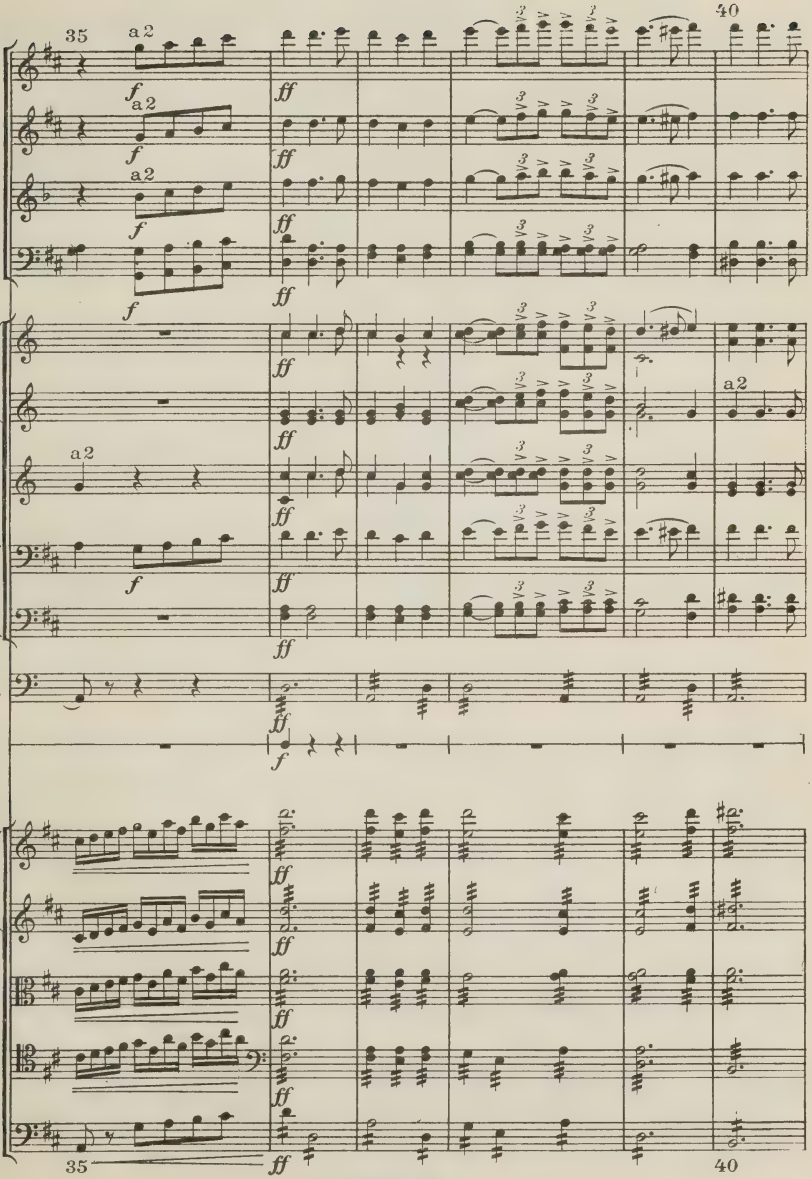


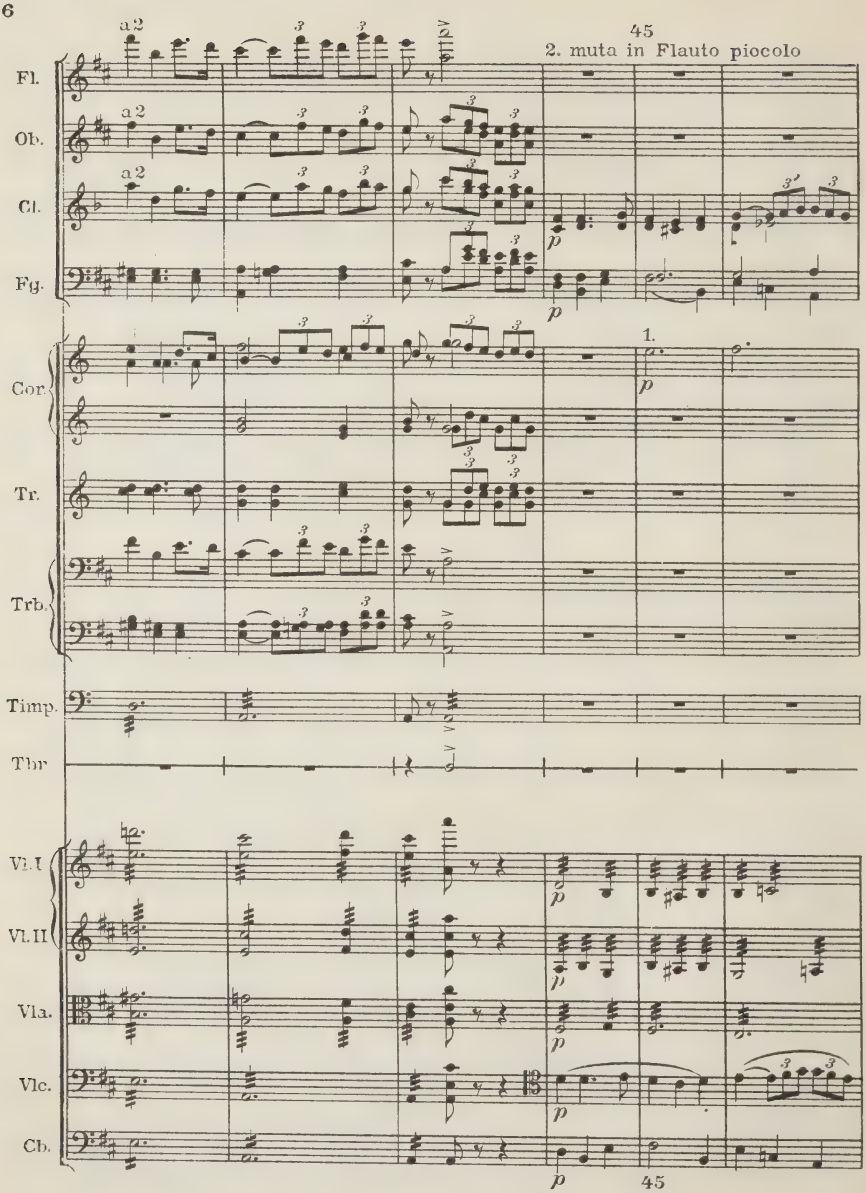

Fg.
Cor.
Trb.
a 2
1.
a 2
4.
10
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Vl. I
Vlc. e Cb.
p
4.
SOLO 1.
pp
pp
pp
pizz.
pp
pp dolce
15

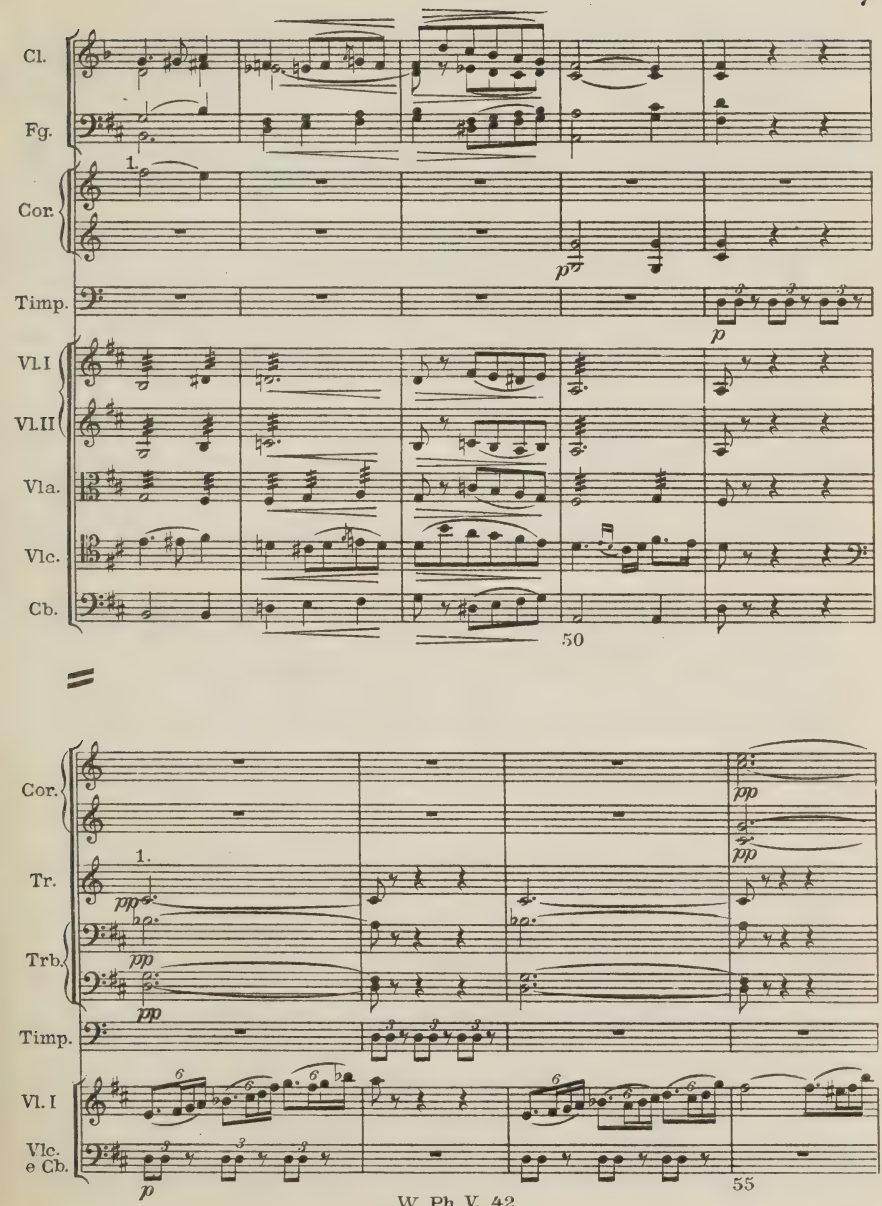

1.
Tr.
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
mf
mf
mf
ppdolce
mf
dim.
f
dim.
f
dim.
f
dim.
p
p
p
p
20
Fl.
Ob.
Cl.
p
p
p
Vl.I
Vl.II
Vla.
Vlc.
Cb.
legato
arco
legato
arco
25

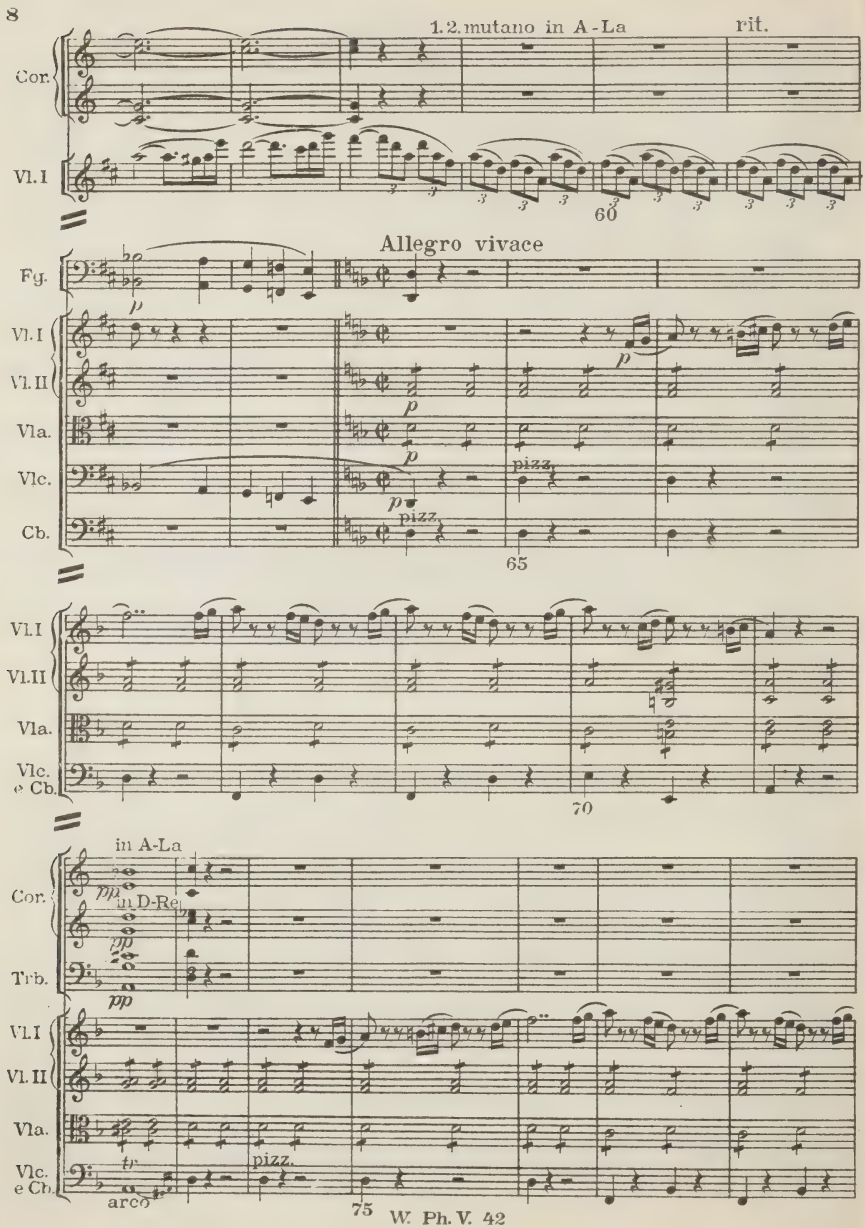

Ob.
Cl.
Cor.
p
p
legato
Vl. II
Vla.
Vlc.
Cb.
30

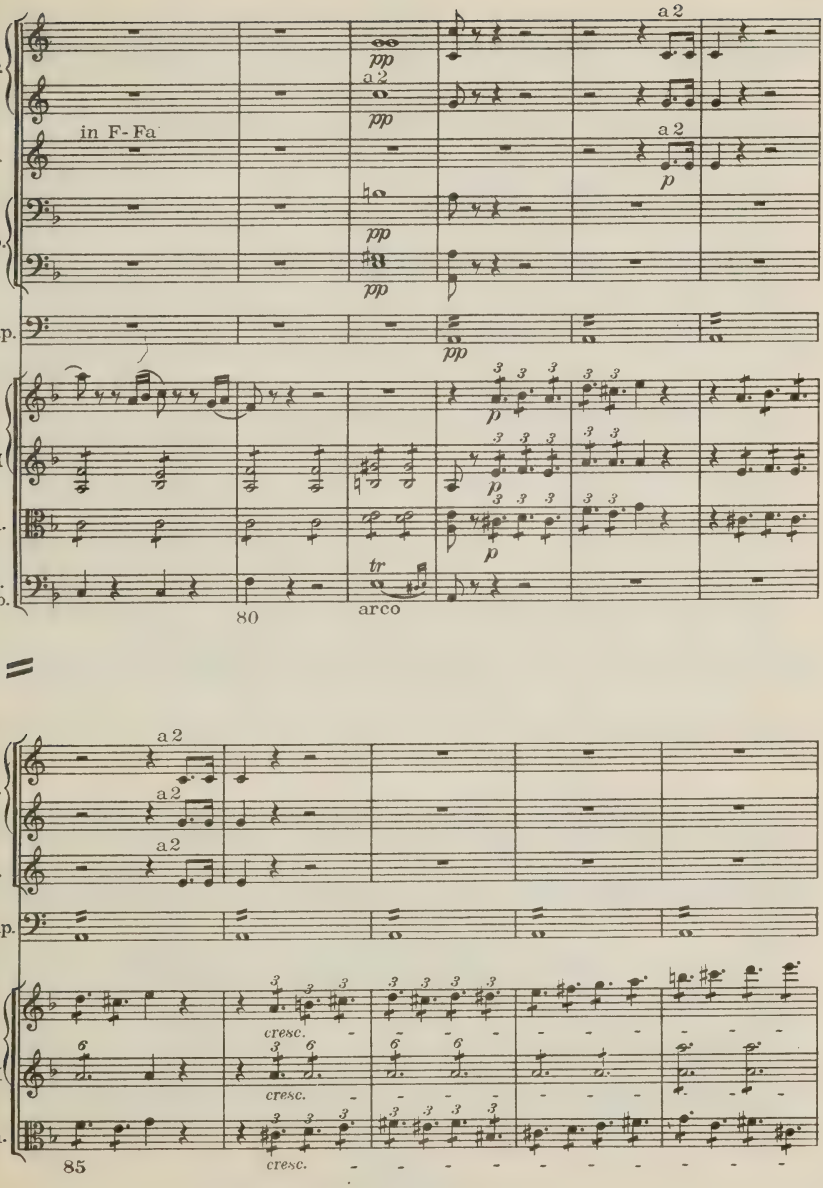

Cl.
Fg.
mf
mf
Cor.
mf
mf
Tr.
a 2
mf
Timp.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
mf
mf
mf
mf
mf

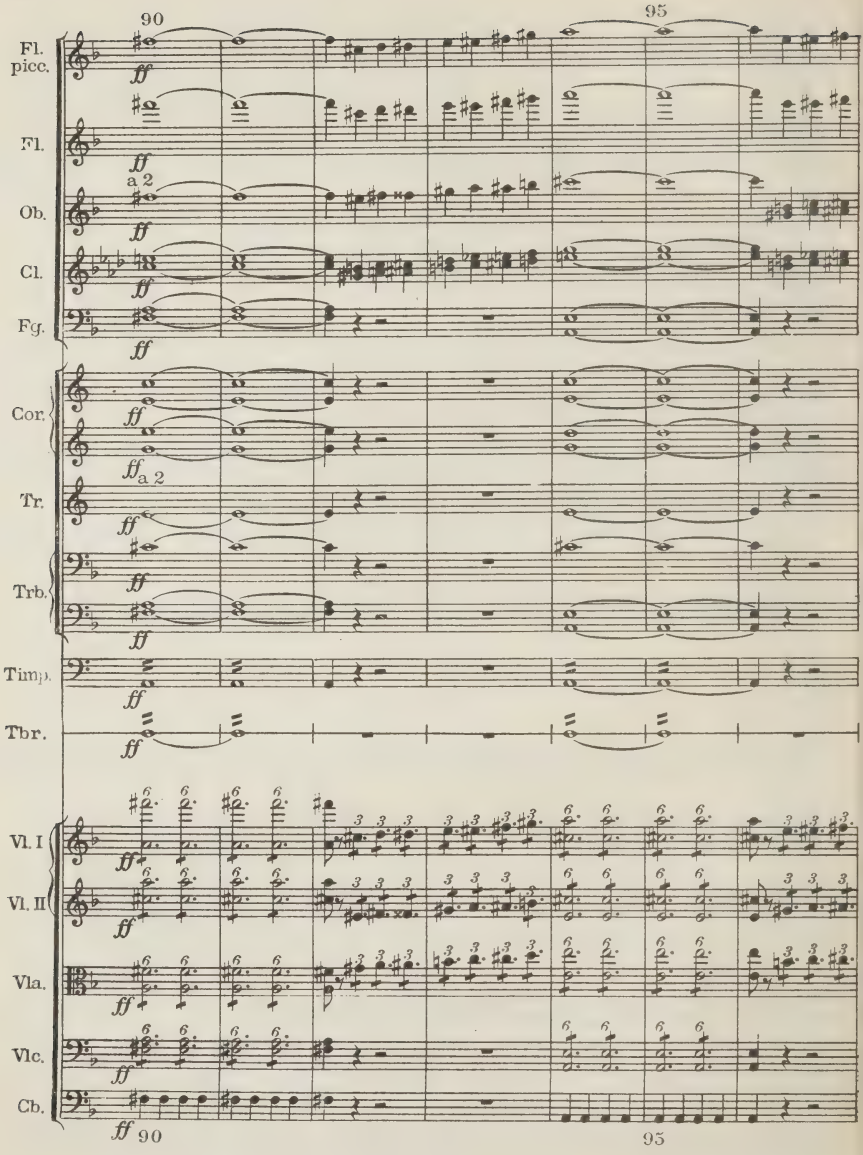

35
40
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Tbr.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
a 2
f
ff

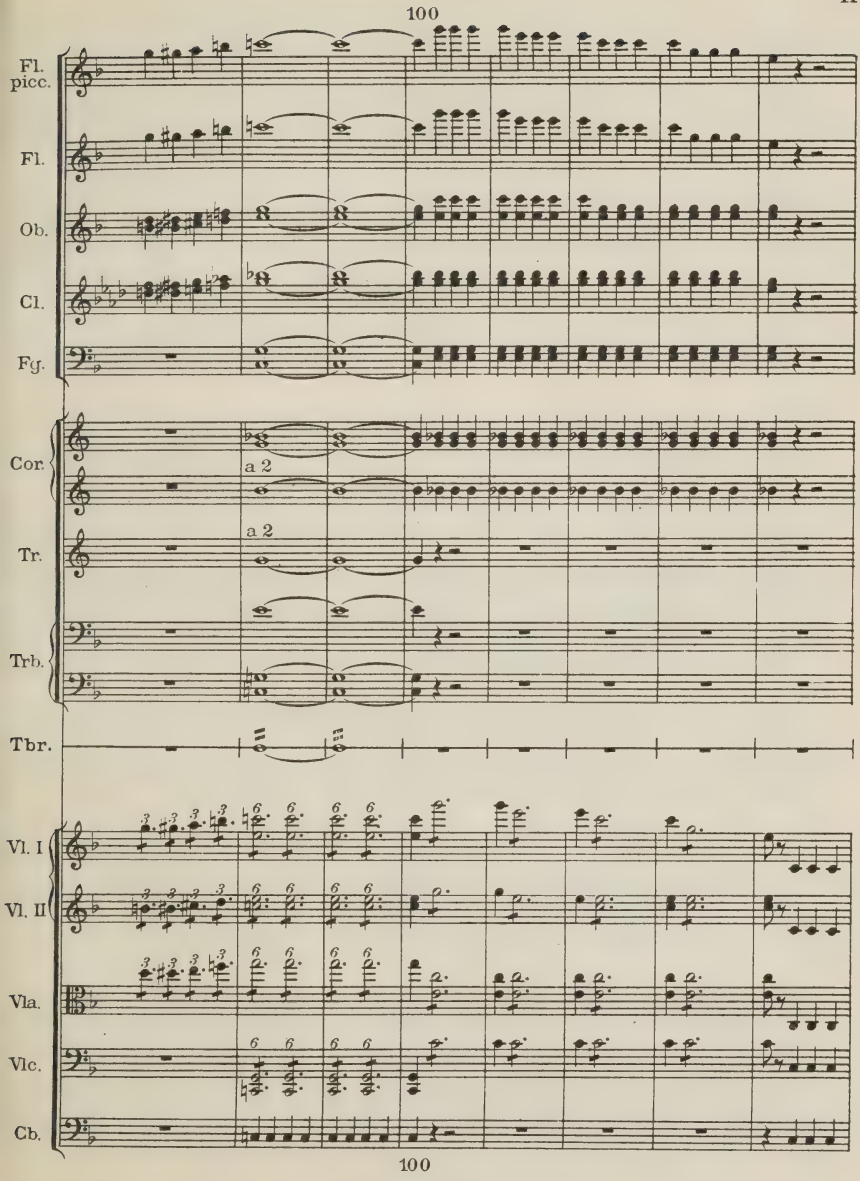

45
2. muta in Flauto piccolo
a 2
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Tbr
Vl. I
Vl. II
Vla.
Vlc.
Cb.
p
1.
45

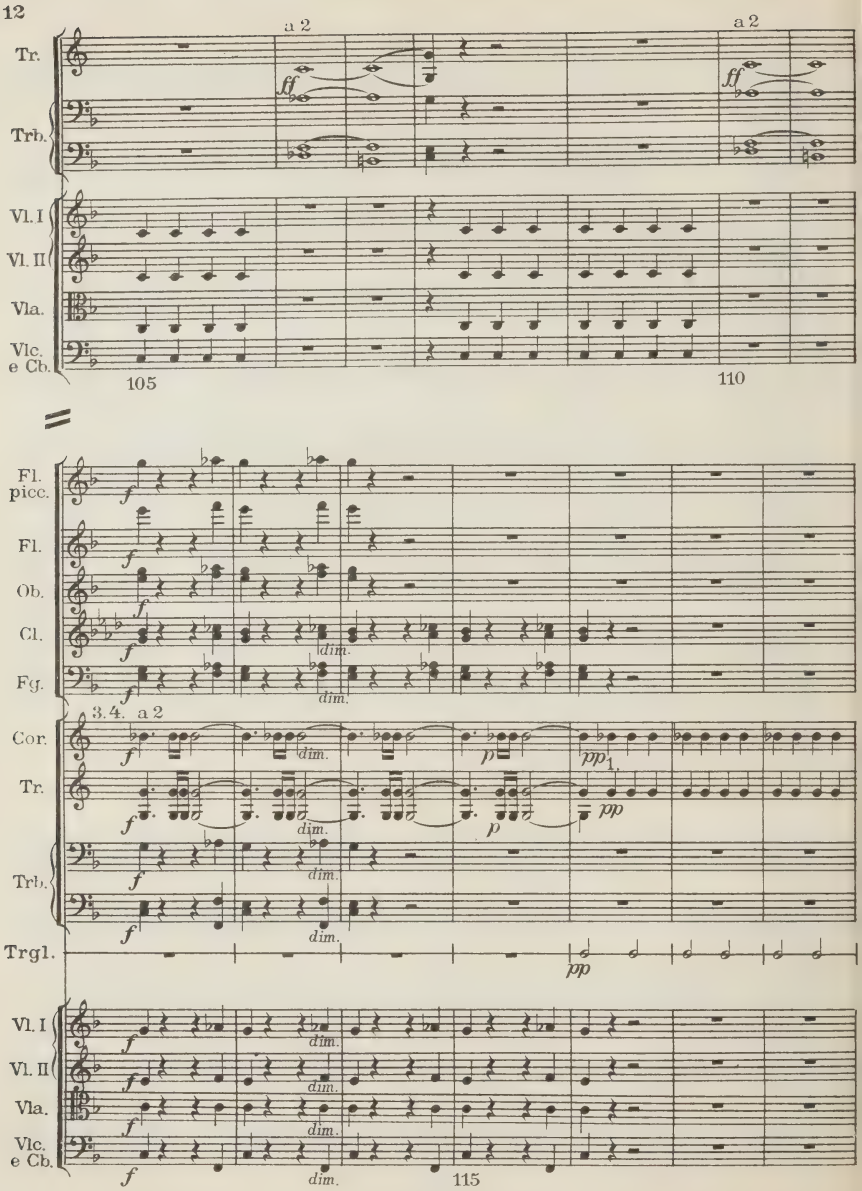

Cl.
Fg.
Cor.
1.
Timp.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
50
Cor.
1.
Tr.
Trb.
Timp.
Vl.I
Vlc.
e Cb.
55

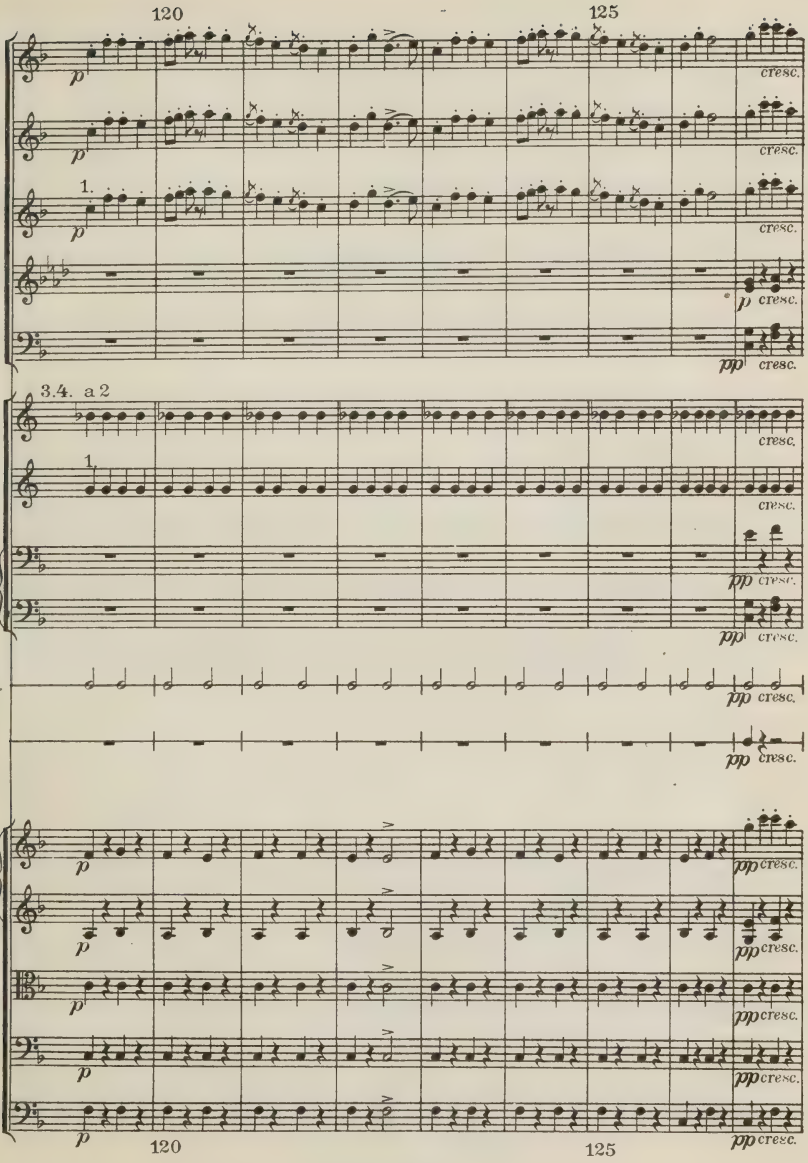

1.2. mutano in A-La
rit.
Cor.
Vl. I
60
Allegro vivace
Fg.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
pizz.
65
Vl. I
Vl. II
Vla.
Vlc. e Cb.
70
in A-La
Cor.
in D-Re
Trb.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
pizz.
arco
75


Cor.
Tr.
Trb.
Timp.
Vl.I
Vl.II
Vla.
Vlc. e Cb.
in F- Fa
a 2
pp
p
tr
arco
80
cresc.
85


90
95
Fl. picc.
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
Trb.
Timp.
Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
ff
a 2
90
95


100
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
a 2
Tr.
a 2
Trb.
Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
100


a 2
a 2
Tr.
Trb.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
105
110
Fl. picc.
Fl.
Ob.
Cl.
Fg.
3. 4. a 2
Cor.
Tr.
Trb.
Trgl.
115


120
125
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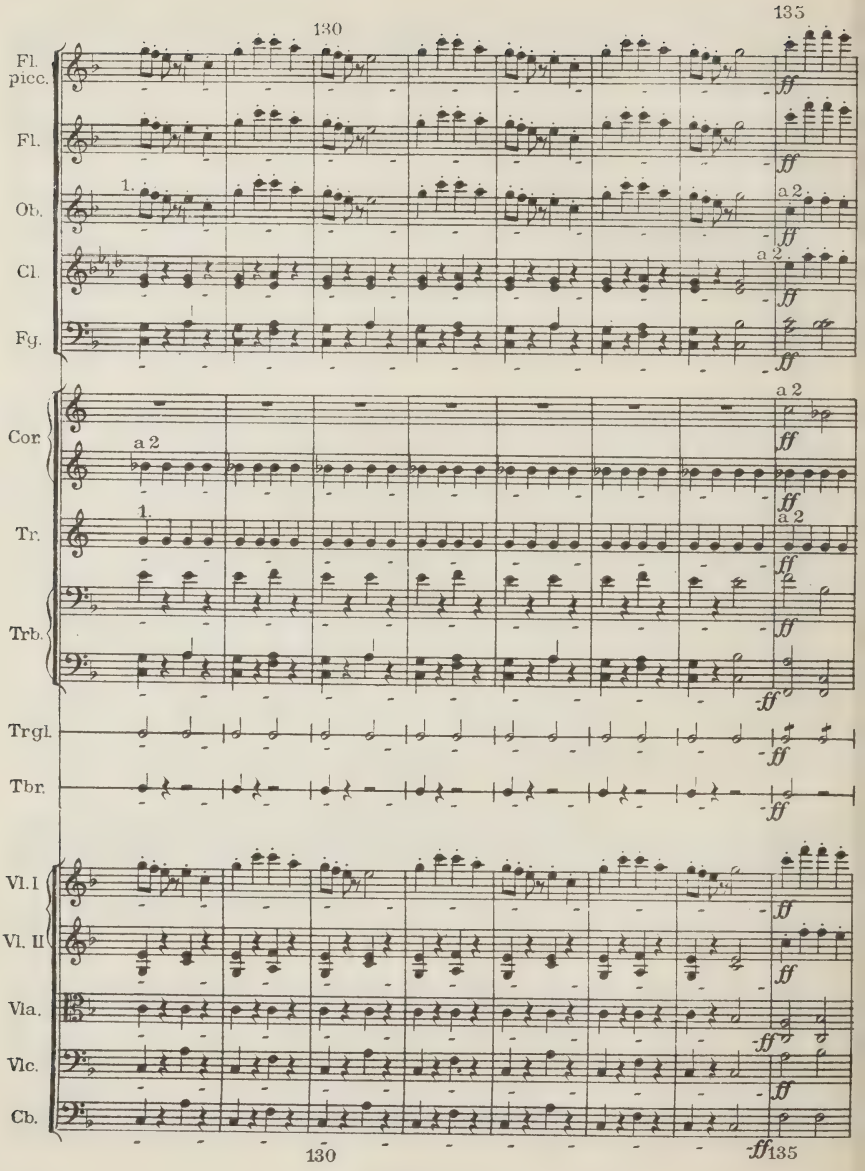
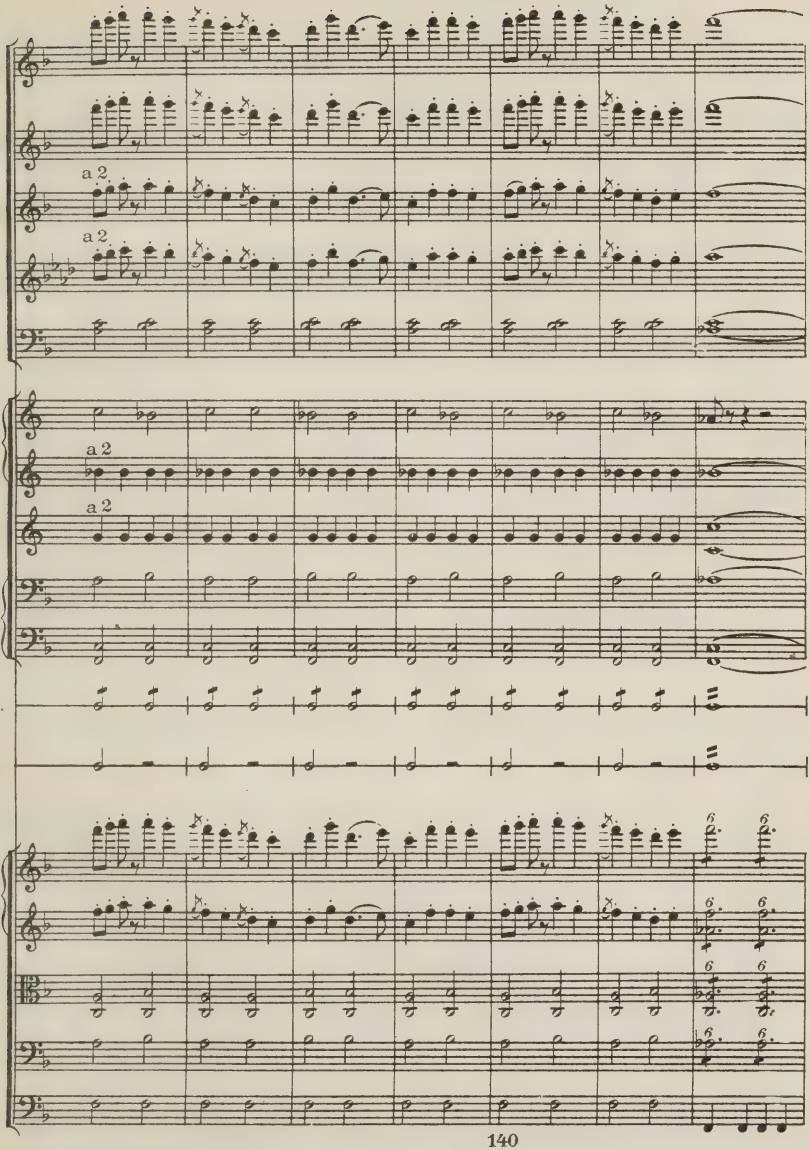
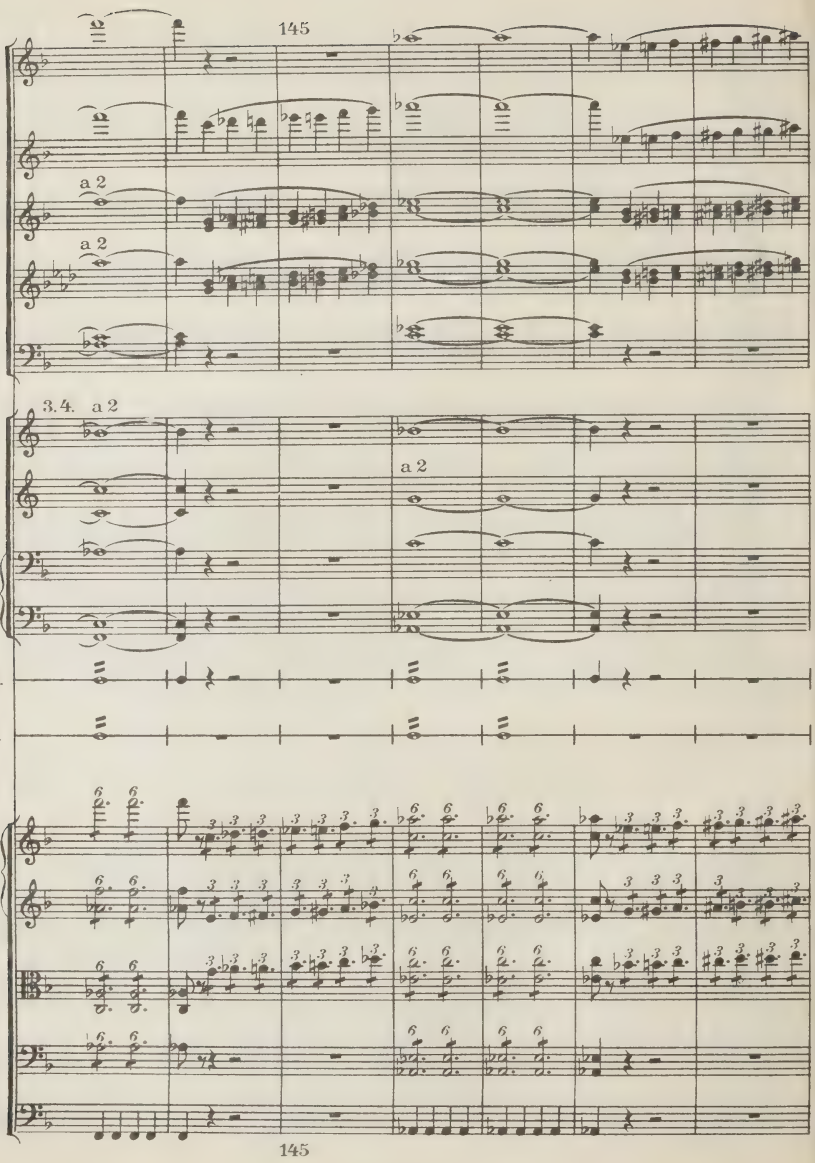
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Trgl.
Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
p
pp
cresc.
1.
3.4. a 2


130
135
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Trgl.
Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
1.
a 2
ff
130
135


Fl. picc.
Fl.
a 2
Ob.
a 2
Cl.
Fg.
Cor.
a 2
Tr.
a 2
Trb.
Trgl.
Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.


145
Fl. picc.
Fl.
a 2
Ob.
a 2
Cl.
Fg.
3.4. a 2
Cor.
Tr.
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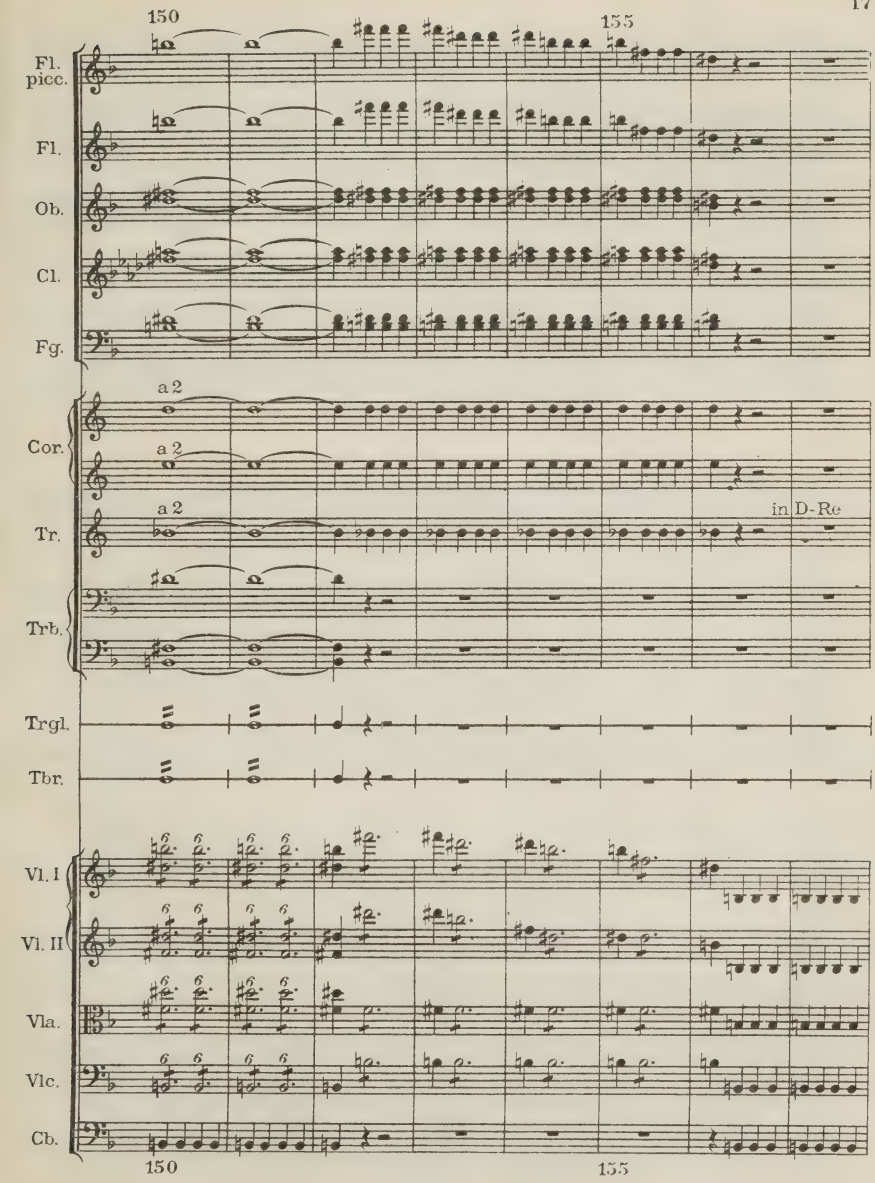
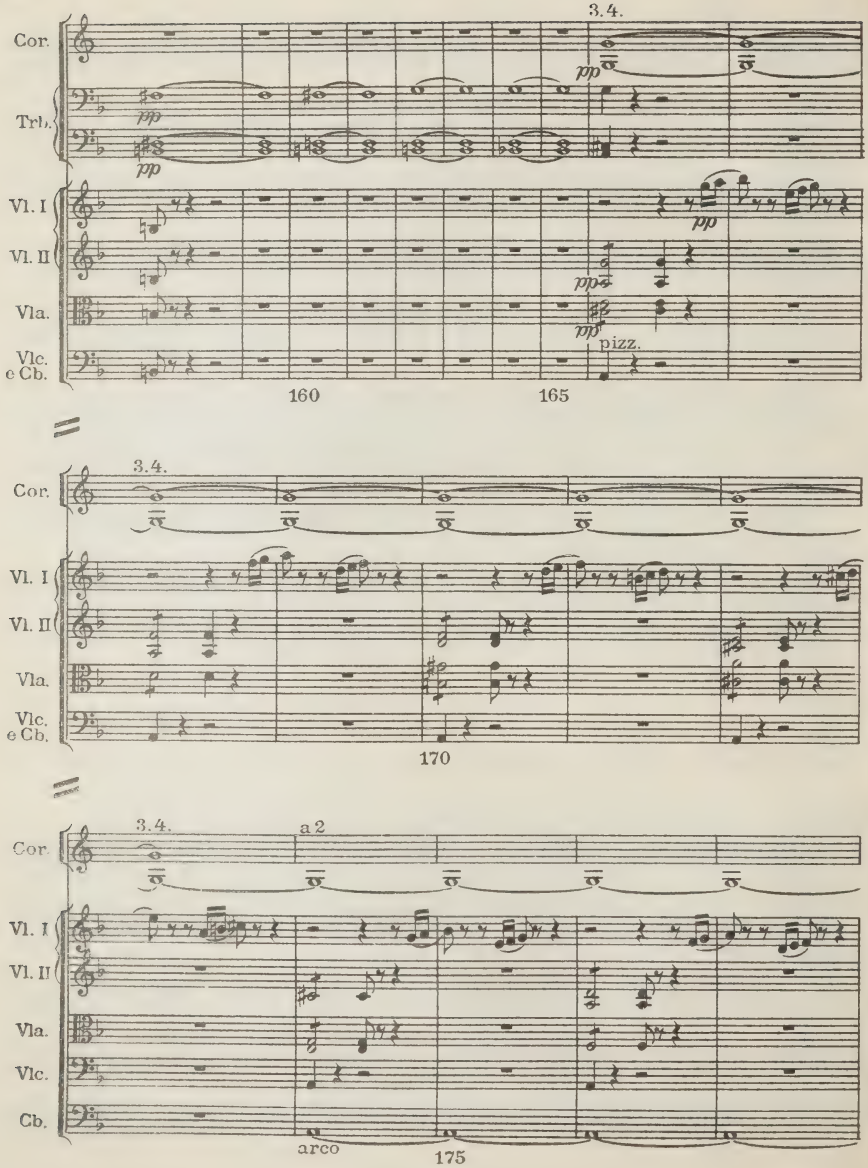
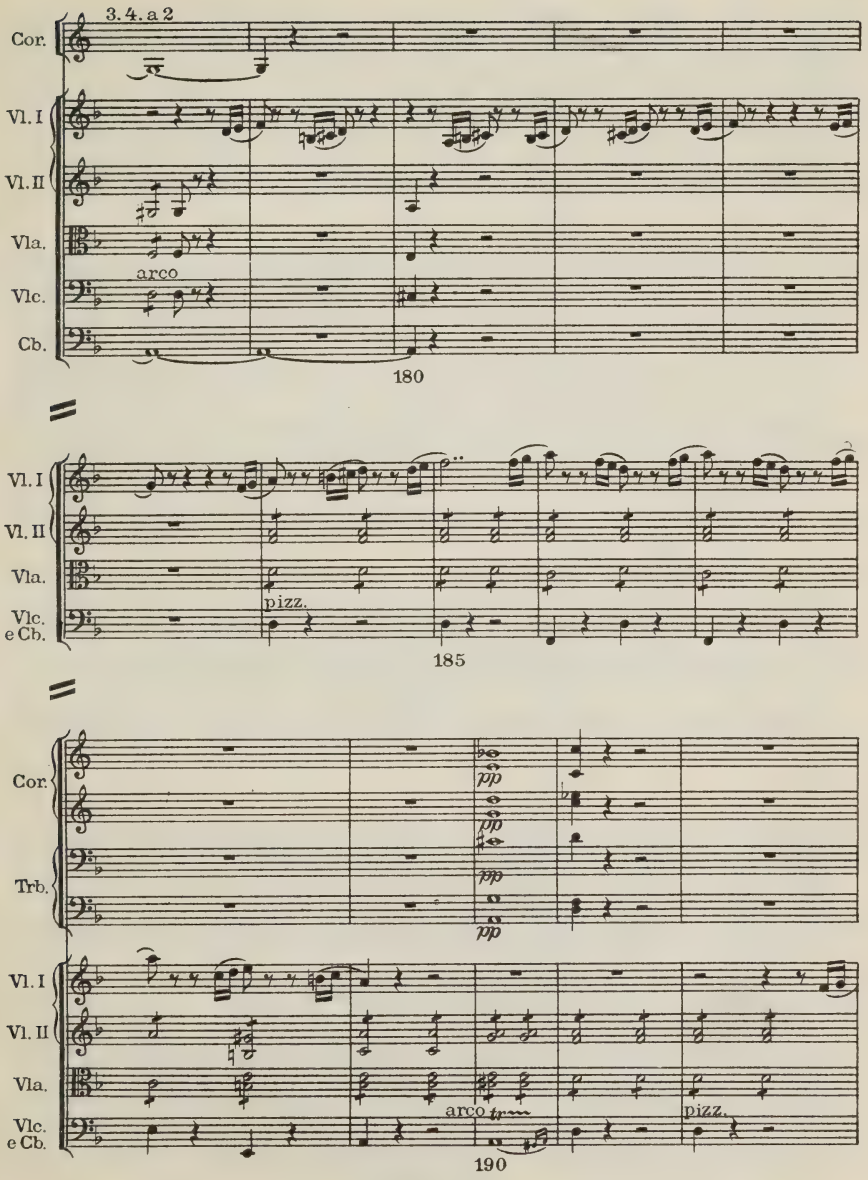
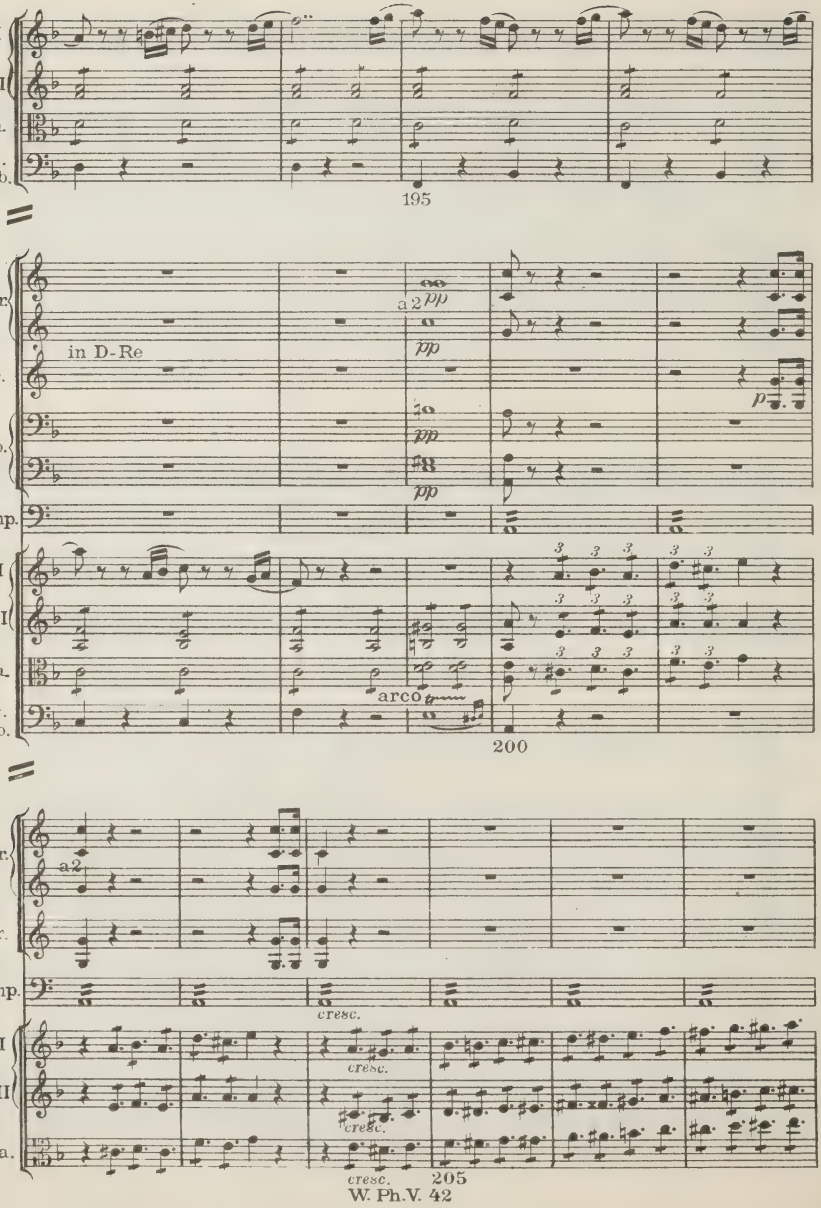
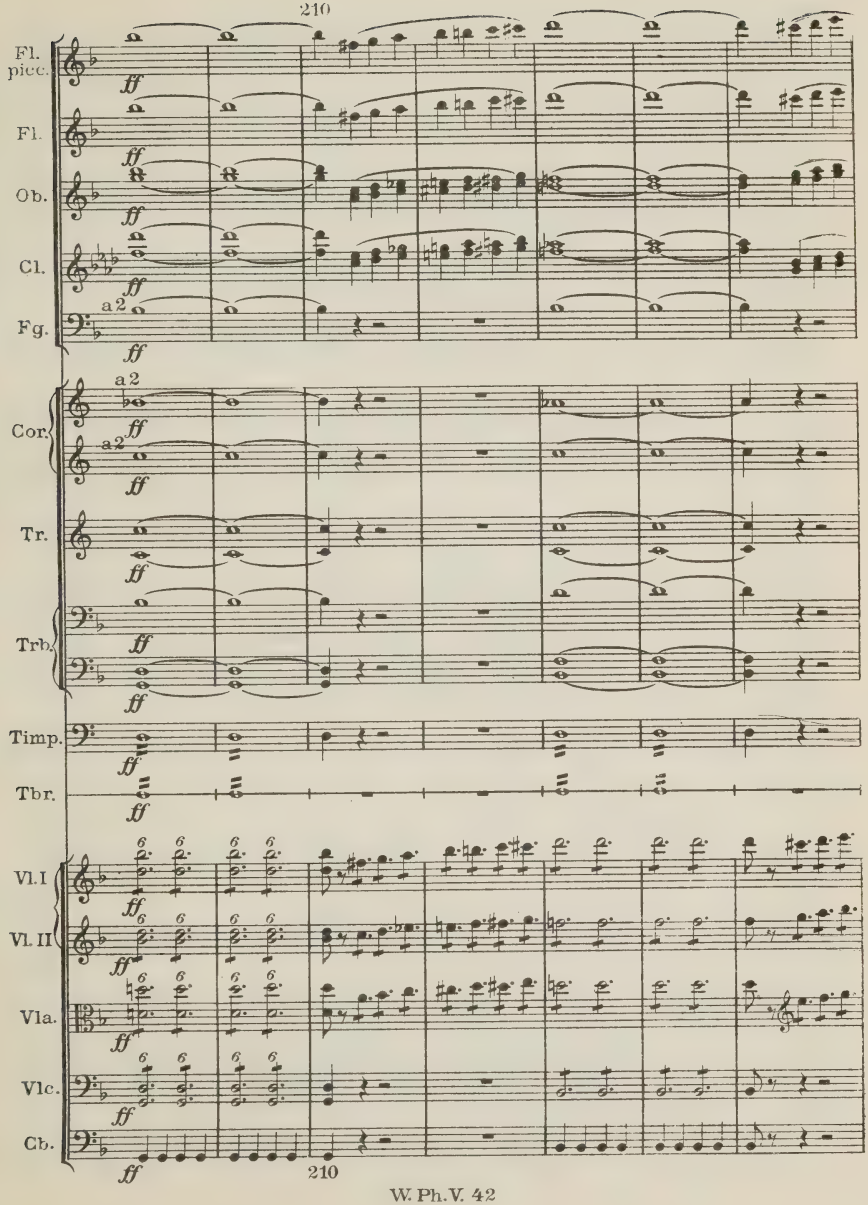
Trb.
Trgl.
Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
145


150
155
Fl. picc.
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
a 2
Tr.
a 2
in D-Re
Trb.
Trgl.
Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
150
155


Cor.
Trb.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
3.4.
pp
pizz.
160
165
170
a 2
Vlc.
Cb.
arco
175


3. 4. a 2
Cor.
Vl. I
Vl. II
Vla.
arco
Vlc.
Cb.
180
Vl. I
Vl. II
Vla.
pizz.
Vlc.
e Cb.
185
Cor.
pp
pp
pp
pp
Trb.
Vl. I
Vl. II
Vla.
arco
tr
Vlc.
e Cb.
pizz.
190


Vl.I
Vl.II
Vla.
Vlc. e Cb.
195
Cor.
a 2
pp
in D-Re
Tr.
p
Trb.
Timp.
200
arco
a 2
cresc.
205


210
Fl. picc.
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Ob.
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Fg.
a2
Cor.
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Trb.
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Vl. II
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Vlc.
Cb.
ff
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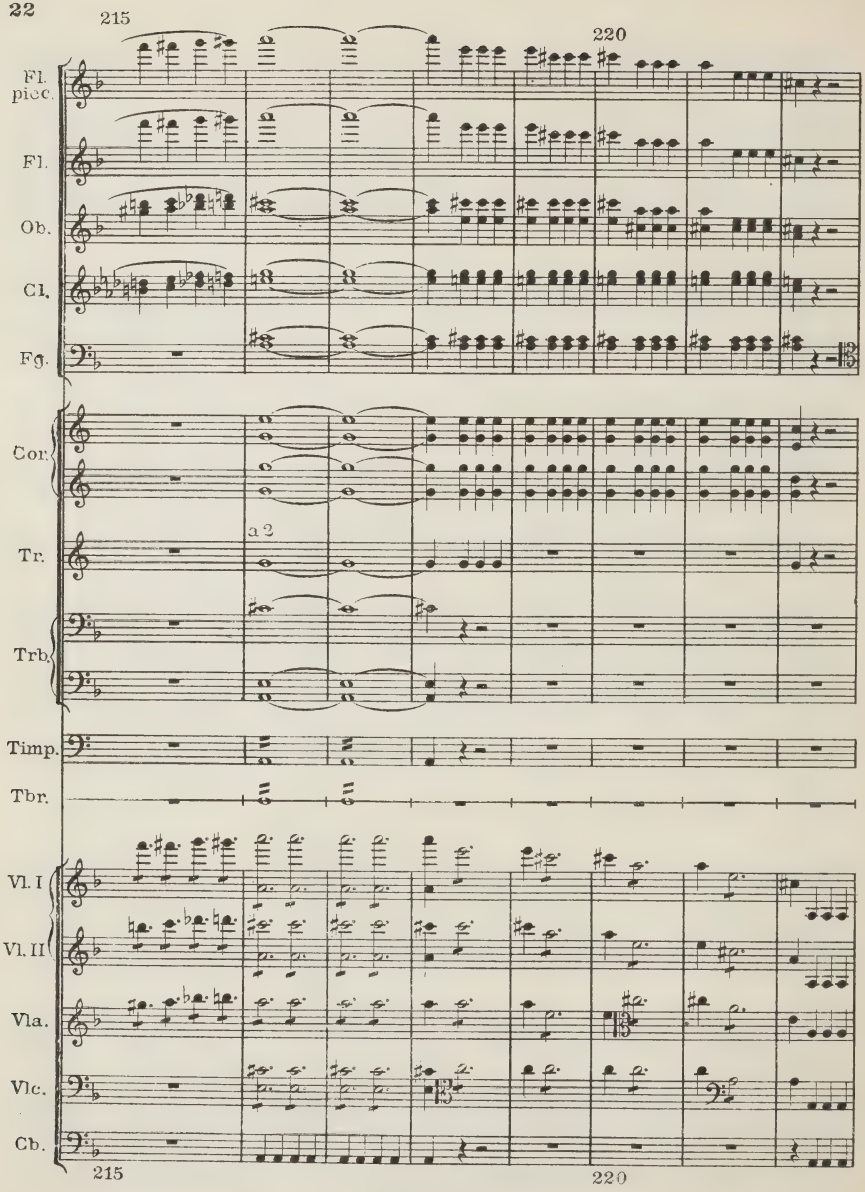
215
220
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
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Trb.
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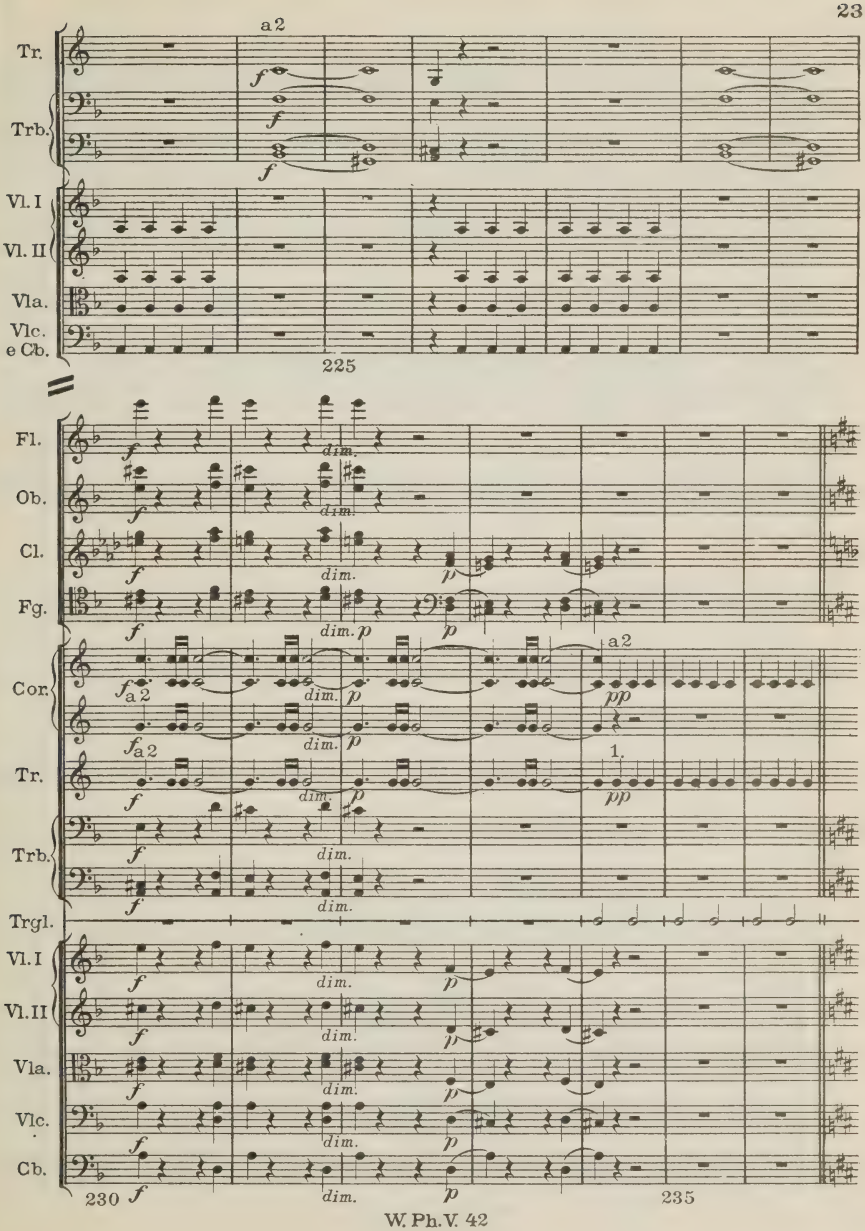
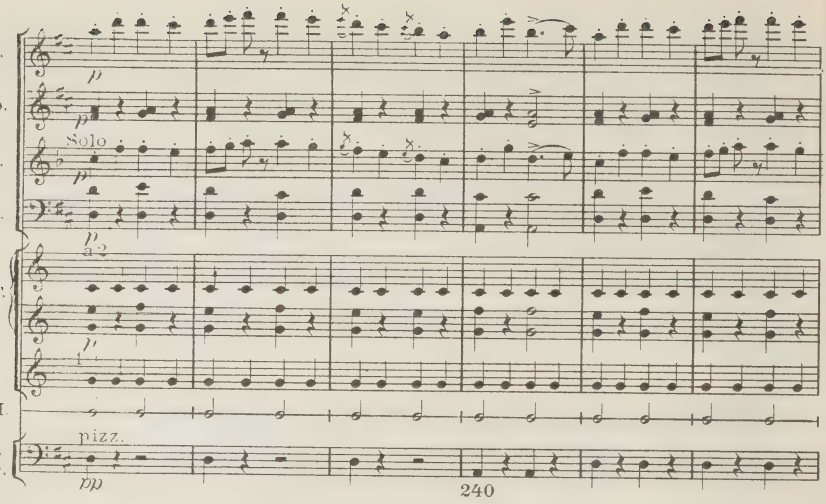
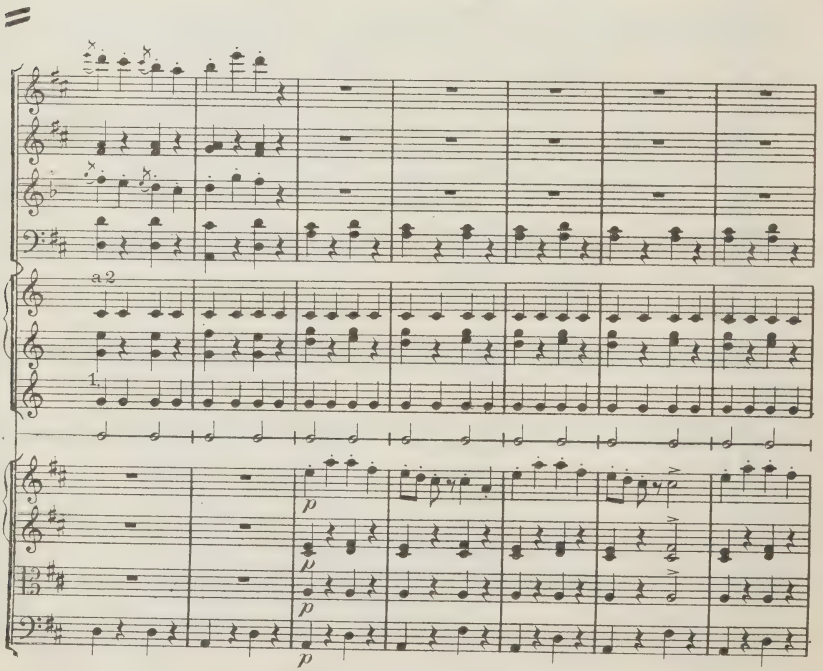
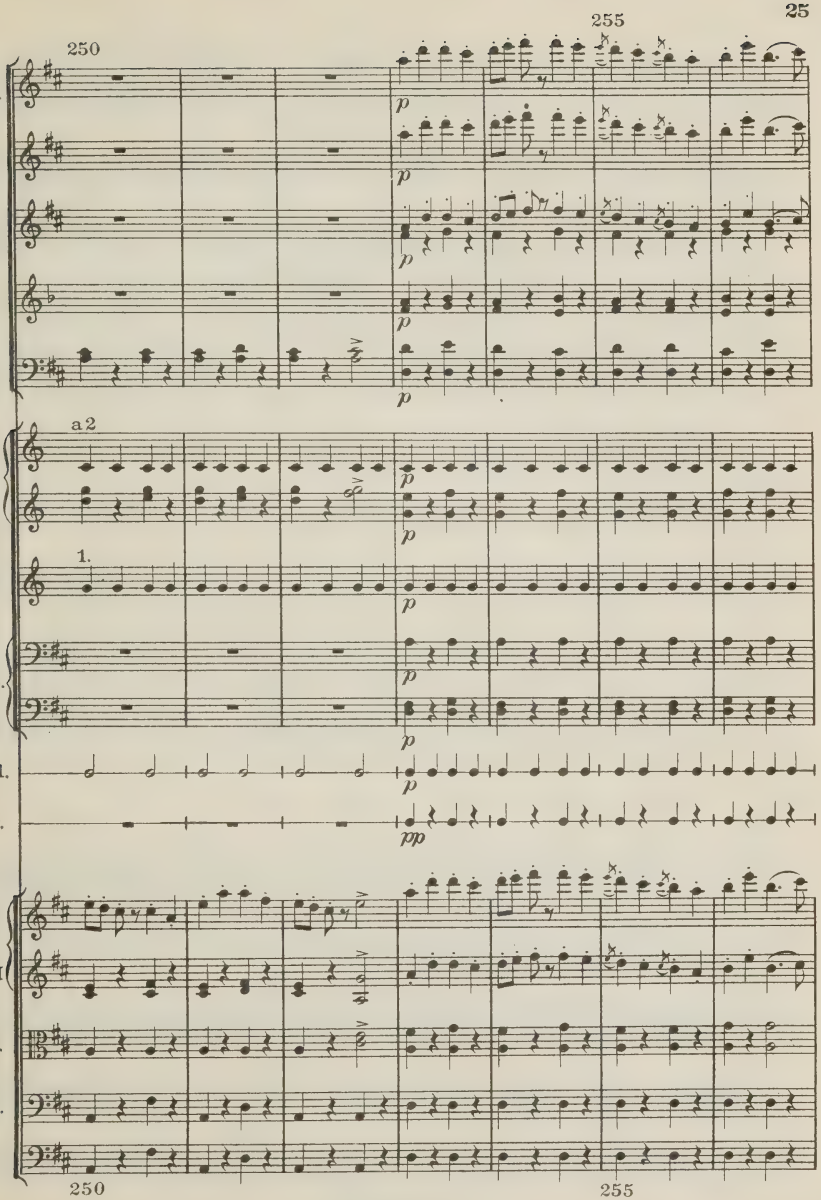
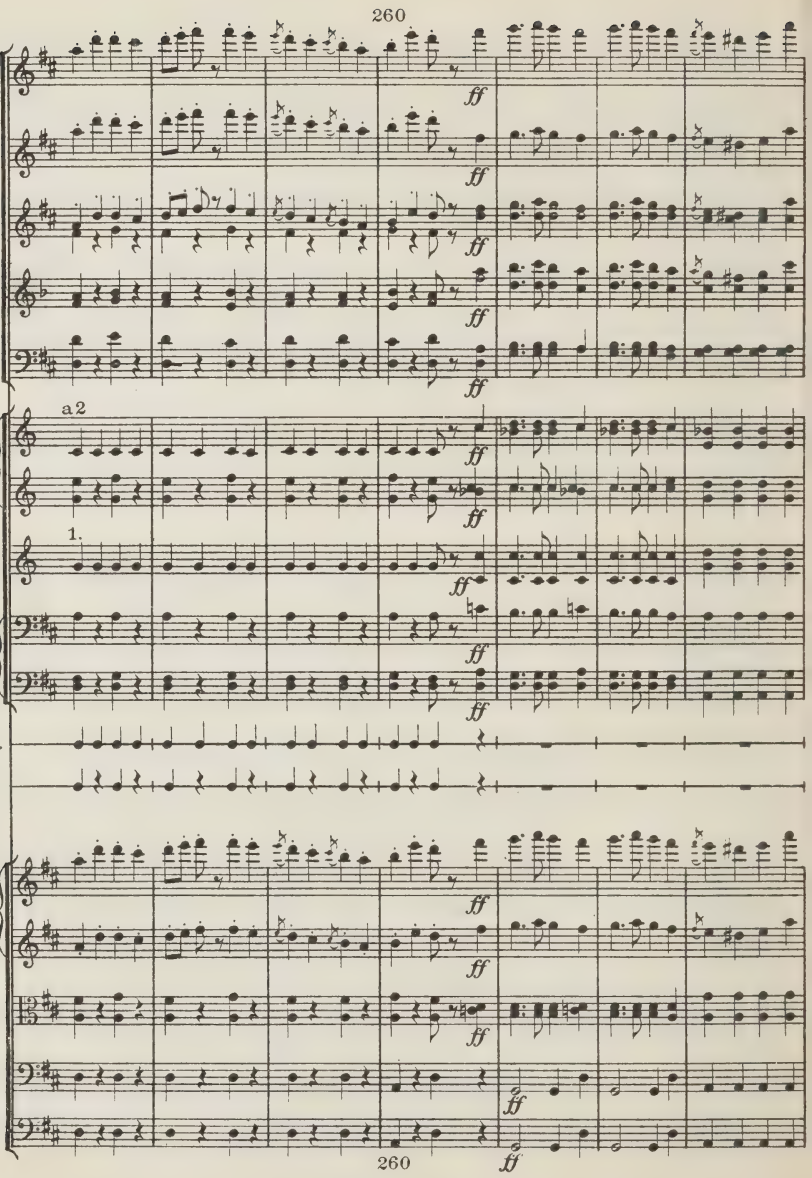
Vl. II
Vla.
Vlc.
Cb.
215
220

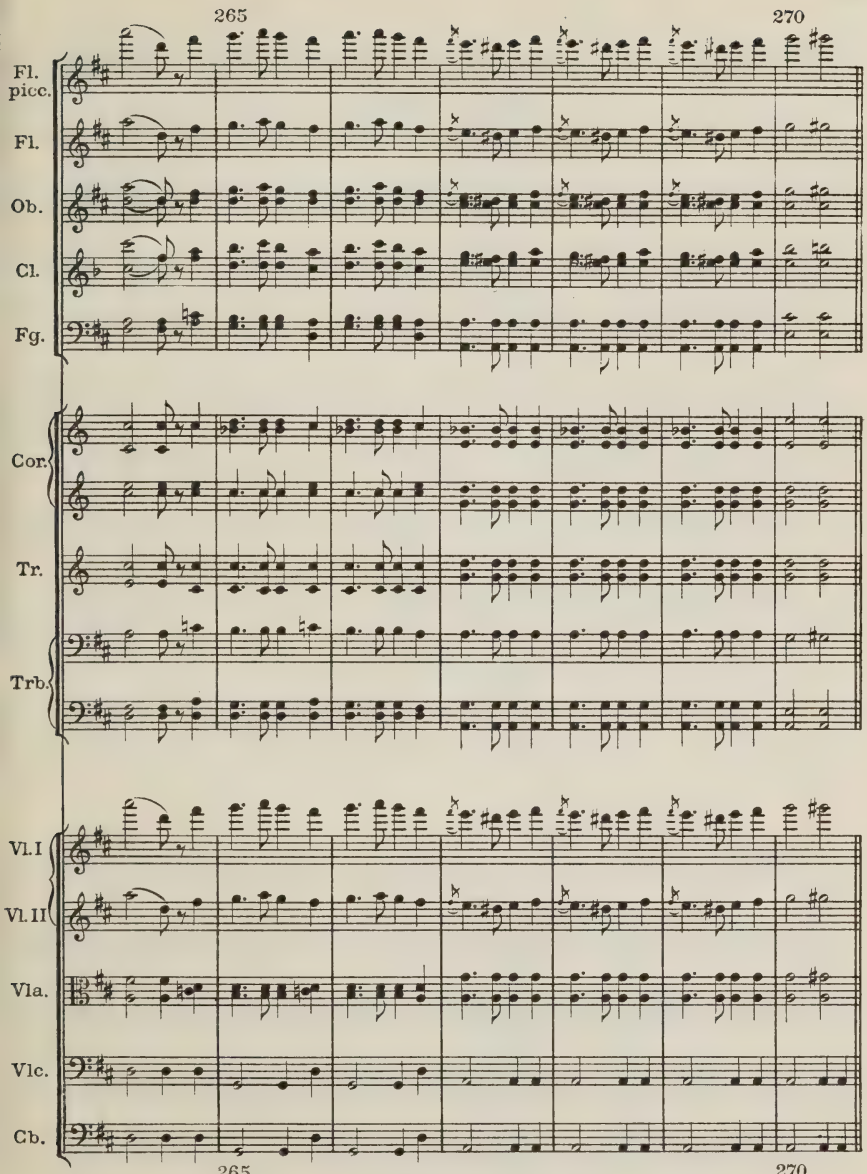

a 2
Tr.
Trb.
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
225
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Trgl.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
230
235
dim.
a 2
1.

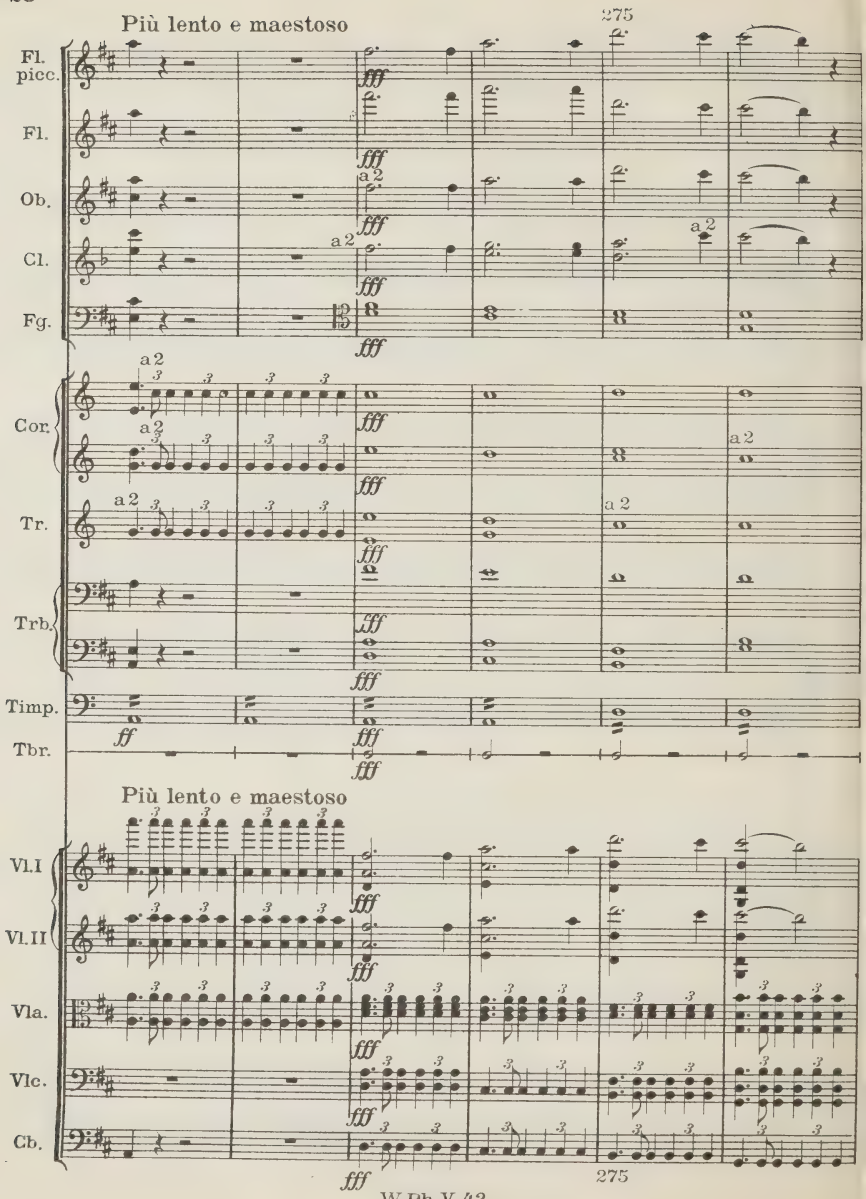

Fl.
Ob.
Cl.
Solo
Fg.
a 2
Cor.
Tr.
Trgl.
Vlc.
e Cb.
pizz.
240

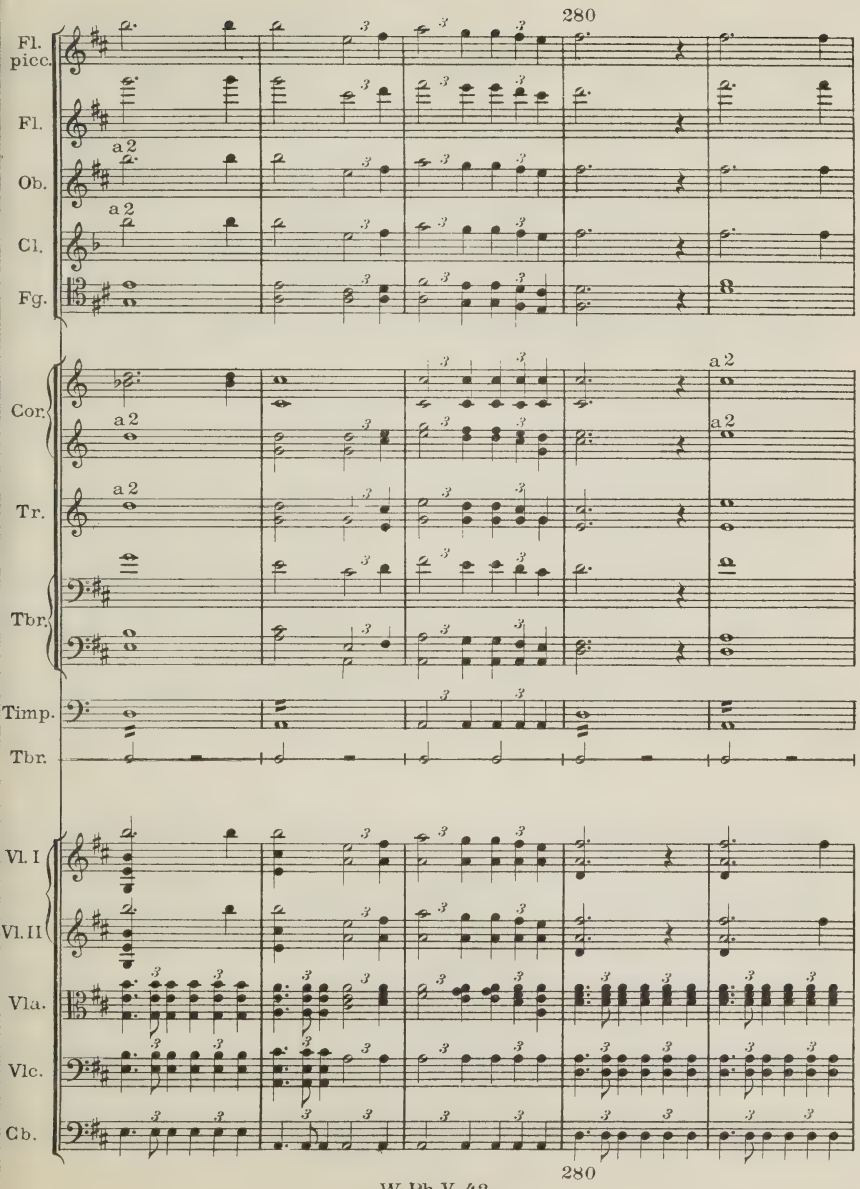

Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
Trgl.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
245

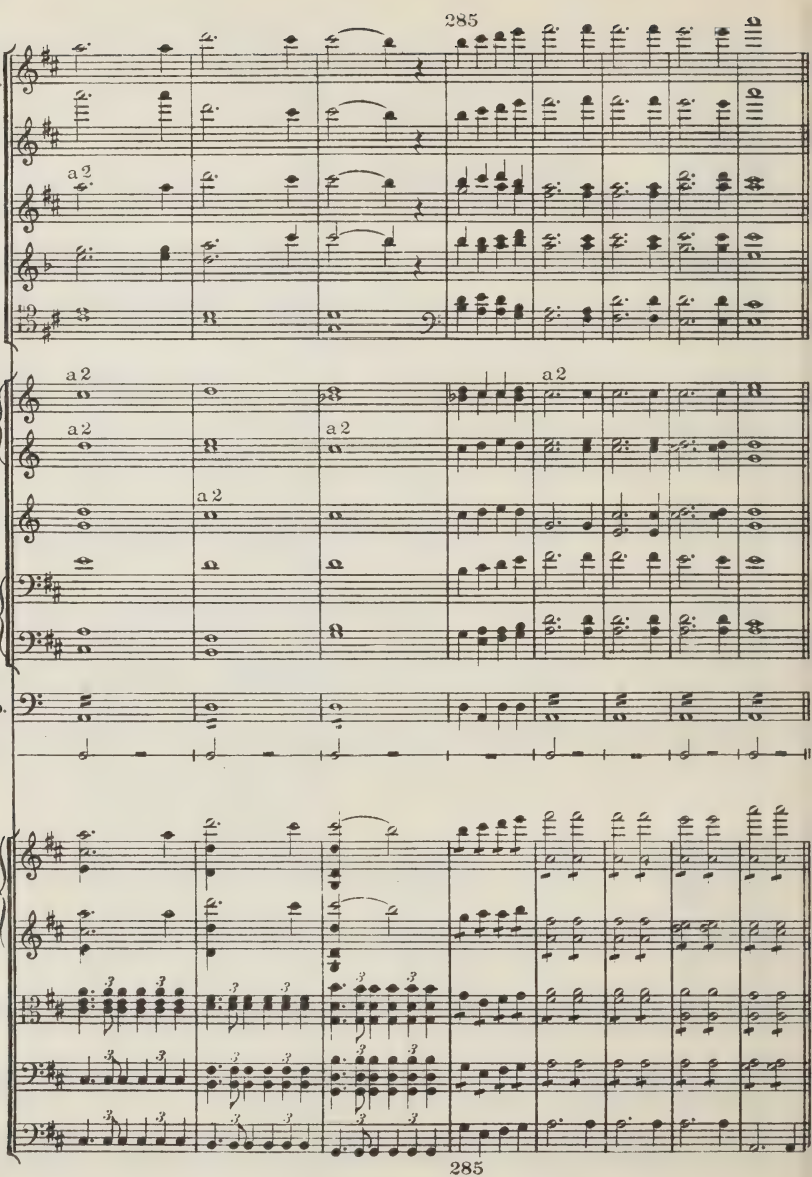

250
255
Fl. picc.
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
1.
Tr.
Trb.
Trgl.
Tbr.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
p
pp
250
255

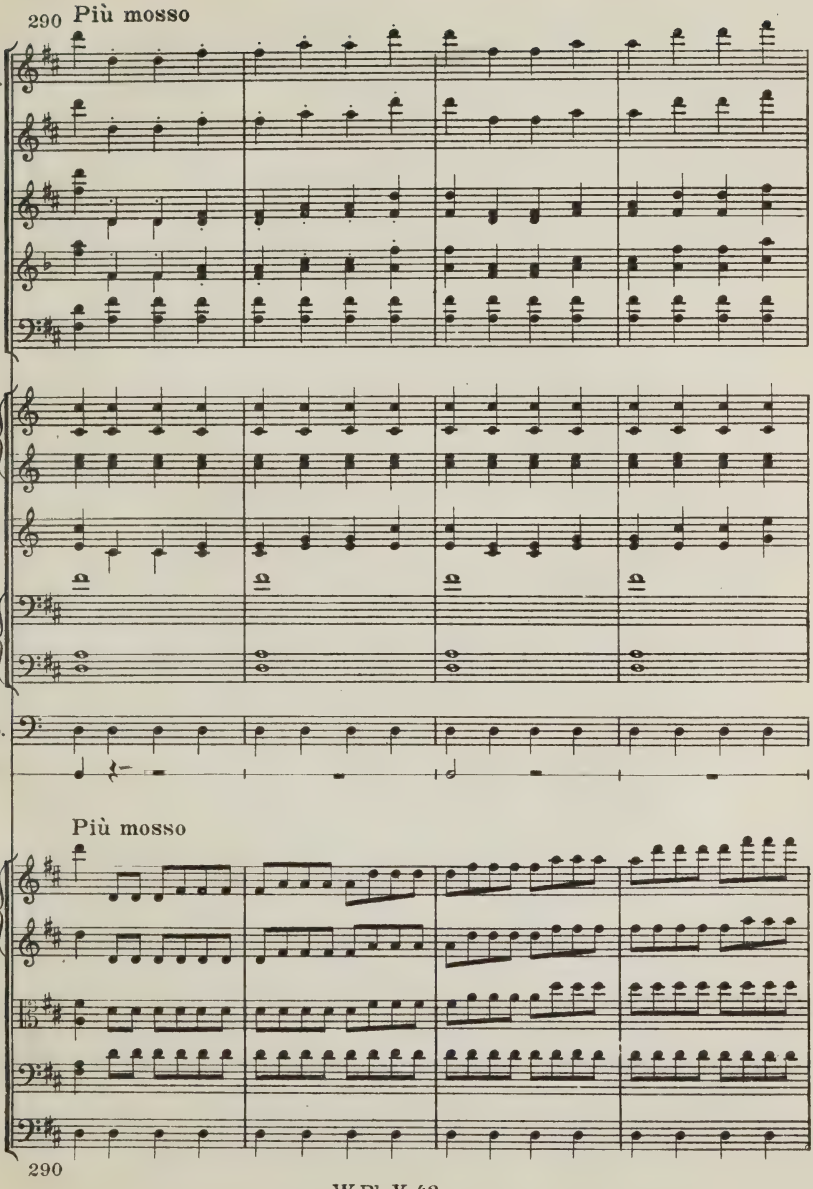

260
Fl. picc.
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
1.
Tr.
Trb.
Trgl.
Tbr.
Vl.I
Vl.II
Vla.
Vlc.
Cb.
ff
260

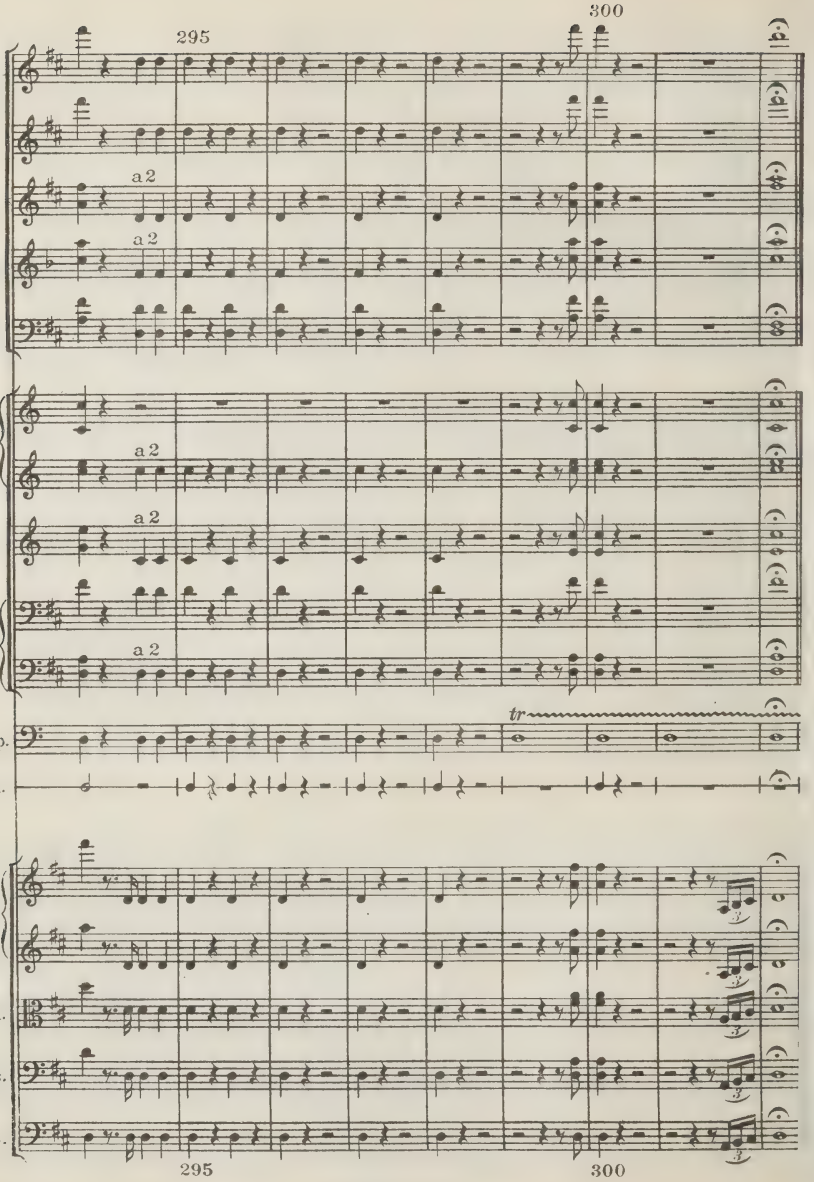

265
270
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
265
270


Più lento e maestoso
275
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Tbr.
a 2
fff
ff
Più lento e maestoso
Vl.I
Vl.II
Vla.
Vlc.
Cb.
275


280
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Tbr.
Timp.
Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
280


285
Fl. picc.
Fl.
Ob.
Cl
Fg
Cor.
Tr.
Trb.
Timp.
Tbr.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
a 2
285


290
Più mosso
Fl. picc.
Fl.
Ob.
Cl.
Fg.
Cor.
Tr.
Trb.
Timp.
Tbr.
Più mosso
Vl.I
Vl.II
Vla.
Vlc.
Cb.
290


295
300
Fl. picc.
Fl.
Ob.
Cl.
Fg.
a 2
Cor.
Tr.
Trb.
Timp.
Trgl.
tr
Vl. I
Vl. II
Vla.
Vlc.
Cb.
295
300

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